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again and again, but each time it has got to be carried through in one movement.

To what extent these modern men have by their research made any new contribution or to what extent it will have any permanent effect, it is obviously impossible to say until after the event. We may believe or hope one way or another—but



FIG. 1. STANDING WOMAN

two things surely can be said, that they have given more people more seriously to think about some of the more recondite problems of art than any other group of men in a great many years, and that in their work is to be seen more definitely than anywhere else at the present time the effect of the vast archaeological and ethnographical collections which, gathered together in the great public museums during the last hundred years, have introduced into European life and experience elements previously unknown to western life.

W. M. L., JR.

LOAN OF TERRACOTTAS FROM CRETE

AN interesting collection of Cretan terracottas has lately come into the possession of the Museum as a permanent loan from the American Institute of Archaeology. They were discovered in 1893-4 by Signor Federico Halbherr, in the course of his excavations at Praesos. The terracottas, fragmentary though they are and for the most part very primitive, are of especial importance in showing the development of early Greek art in Crete, and its interrelation with the art of other countries. Side by side in the same trench were found terracottas of Babylonian, Egyptian, Mycenaean, or pure Greek type. A few of the examples are unique in the history of clay modeling, while others show hundreds of repetitions. It is often evident, too, that the older types survived and were repeated with little variation in much later times. Most of the examples which we have placed on exhibition come from a trench in the valley outside the walls of the old citadel of Praesos, and are believed to be superfluous votive offerings buried by the priests of a near-by temple. A few of the objects represented in our collection are figures in the round, though by far the greater number are of the pinax or flat panel-relief type, made to be suspended or propped up in the shrine. There are altogether forty-seven pieces in the collection.¹ Since many of them repeat the same types, having often been cast from the same moulds, a selection only of the best examples has been exhibited. They are distributed with related objects in the various period rooms.

The terracottas belonging to the seventh century B.C. are exhibited in Case B in the Second Room of the Classical Wing. They show vividly the strong influences of the East, the sensuous forms of Babylonia and Assyria, the stylized mannerisms of Egypt. Of the figures in the round

¹For a publication of these terracottas see F. Halbherr, *American Journal of Archaeology*, 1894, pp. 543-544; 1896, p. 579; 1901, pp. 281-283, 371-392; and the *Athenaeum*, June 22, 1895, pp. 812-813.

the commonest type is that of the nude goddess with high, conical polos, hair hanging in a loop over each breast, and hands pressed against the thighs. It shows strong Egyptian influence, and is closely paralleled by certain Cypriote and other island figures. A modification of this type shows the goddess without the polos, and with a heavy curled Egyptian wig (fig. 3). This figure is especially interesting in having on its back an inscription in the alphabet used on the Pythion at Gortyna, and can therefore be approximately dated as contemporary with those inscriptions. A common type, represented in our collection by one example, is that of the Babylonian robed Astarte, holding her hands against her breasts. A pinax type of which we possess only fragments shows a grotesque warrior in profile, wearing a visored helmet with a flowing plume, and carrying a spear and a round shield on which a ram's head is roughly incised. A curious single pinax-figure (fig. 1) represents a woman standing, wearing a long pleated chiton and carrying in front of her a tympanum-shaped object decorated with bullae.

In Case C and Wall Case J of the Third Room are to be found examples dating from the sixth century B.C., which show the growing predominance of Greek influence over that of the Orient. Of the heads which belonged to larger figures, one represents a woman in a low conical headdress

decorated with spirals. The face with its retroussé nose and determined mouth shows a gift for realism in spite of the rough finish and the summary modeling of details. A second head has suffered much from exposure, but shows odd characteristics of its own in the very pointed chin and the expression of the eyes. Another example evidently represents a goddess with veil and crown, and shows the dignity and aloofness of Greek archaism at its best. A rude image of a seated goddess is probably a late reproduction of a common primitive class. The most ordinary type of pinax is that of a human figure clad in a tight fringed tunic, in profile to the left. The hair is arranged in Egyptian style; the right arm is raised as if to hold a tall staff. The two examples which are exhibited in Case C are evidently from the same mould. By far the most beautiful relief of the collection (fig. 2) is that which shows an armed warrior dragging home a



FIG. 2. WARRIOR DRAGGING HOME A CAPTIVE

female captive. The composition is harmonious and convincing. In spite of the roughness of the modeling there is a definite feeling of struggle in the captive, of vigor and determination in the man. A small pinax in almost perfect preservation shows a decorative pattern of palmette, lotos, and interwoven taenia, and has holes for suspension.

Dating from the first half of the fifth century B.C. is a pinax of the type of which we possess no complete copy. It is to

be found in Case E of the Fourth Room, and shows the graceful figure of a kalathiskos or Lakonian dancing-girl, with her high basket headdress and short, full chiton.

A pinax from the second half of the fifth century B.C. is placed in Case A of the Fifth Room. It is of unskilful workmanship, yet full of vivacity. It displays the back of a Seilenos with head in profile to the left and right arm raised.



FIG. 3. GODDESS

A pleasing little fragment which probably dates from Hellenistic times has been placed in Case B of the Seventh Room. Against the flat background a nude warrior in long-plumed helmet crouches behind his shield and brandishes a long sword.

From Nipidito, Crete, come two hand-carved bowls of dark stone, one of the Late Minoan I period, the other probably from the end of the Early Minoan period. They are placed in Case H of the First Room with similar examples from Crete. The larger and later of the two is of a dark purplish-brown color, and is shaped like a lotos flower with petals carved in low relief on the outer surface. The other bowl is of far ruder workmanship, and is

dark green. It has two knob handles, and is decorated with perpendicular cuttings on the outside of the lip.

M. E. C.

EARLY CHRISTIAN GOLD GLASS

THE early Christians in Rome buried their dead in subterranean galleries or catacombs, sometimes in burial chambers but more often in niches or loculi along the narrow corridors. It was customary after burial to seal the tomb and frequently there were impressed in the moist plaster or cement, fragments of gold glass which had originally formed the bottoms of drinking vessels. It has generally been thought that these pieces of decorated glass served as a means of identifying the tombs and that the glass vessels were not made for a funerary purpose but were in use by the deceased during lifetime. The latter conjecture is undoubtedly correct; the identification hypothesis is not so certain. Dr. Gustavus A. Eisen, in an article on antique glass published in *The Art Bulletin*, vol. II, no. II, suggests that the gold glasses with scenes of Christ and the saints "were regarded as protective amulets to the defunct and that the cups were placed in the cement in such manner as to be readily seen from the passages in the catacombs. They indicated to the living that the deceased was a Christian, and served as a warning to the evil spirits and influences, which were supposed to haunt these dark places, that the dead should not be disturbed because he rested in Christ. . . . There are no good reasons for assuming that these cups were used as communion chalices, nor that they served as identification marks by which relatives could recognize the graves of the members of their families or those of friends."

This early Christian gold glass has been studied by several noted archaeologists and there is a considerable literature on the subject. The most comprehensive discussion and the greatest number of illustrations are to be found in the two works by Garrucci: *Vetri Ornati di Figure in Oro* (1858) and *Storia della Arte Cristiana*, vol. III (1876). Vopel in 1899 published an